

DOCUMENT RESUME

ED 248 169

SO 015 859

AUTHOR Lander, Faye A.
 TITLE War and Peace in Adolescent Literature.
 PUB DATE May 81
 NOTE 62p.; M.A. Thesis in Education, University of Akron.
 For bibliography on war and peace in children's
 literature, see SO 015 860.
 PUB TYPE Information Analyses (070) -- Reference Materials -
 Bibliographies (131) -- Dissertations/Theses - Master
 Theses (042)
 EDRS PRICE MF01/PC03 Plus Postage.
 DESCRIPTORS *Adolescent Literature; Adolescents; Annotated
 Bibliographies; Evaluation Criteria; Fiction; History
 Instruction; Intermediate Grades; Literature Reviews;
 *Peace; Reading Materials; Secondary Education;
 Student Attitudes; *War

ABSTRACT

This document examines war and peace in adolescent literature. Chapter I, the introduction, presents a review of the research on children's attitudes toward war. Adolescent literature, especially historical fiction, is described as an effective instrument for teaching about occurrences such as the Nazi Holocaust and the Vietnam War. The importance of authenticity in literature is emphasized as is the need to present students with realistic rather than glorified accounts of war. Chapter II presents a critical evaluation of 36 books produced between 1943 and 1976 for students in grades 6-12. Most of the works in this annotated bibliography are fiction and narrative biographical accounts dealing with war and peace. Plot, theme, and style are analyzed with recommendations regarding individual and class use. Most of the works deal with American involvement from the Revolutionary War to Vietnam. Title, publisher, date, suggested grade level, and annotation are given for each entry. (Author/LH)

 * Reproductions supplied by EDRS are the best that can be made *
 * from the original document. *

* This document has been reproduced as
received from the person or organization
originating it.
Minor changes have been made to improve
reproduction quality.

• Points of view or opinions stated in this docu-
ment do not necessarily represent official NIE
position or policy.

"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

Faye A. Lander

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."

ED248169

WAR AND PEACE IN ADOLESCENT LITERATURE

A Problem

Presented to

the Graduate Faculty of The University of Akron

In Partial Fulfillment
of the Requirements of the Degree
Master of Arts in Education

Faye A. Lander

May, 1981

58 015-85-9

THE UNIVERSITY OF AKRON

College of Education

ABSTRACT of Master's Problem

I. Title of Problem

WAR AND PEACE IN ADOLESCENT LITERATURE

II. Student's Name Faye A. Lander

III. Advisor's Name Dr. Janet Reuter

IV. Date Completed May, 1980

V. Nature of the Research Project. (Typewritten with a maximum of 75 words).

A critical evaluation of thirty-six books for students grades six through high school is presented in an annotated bibliography. Most of the works are fiction and narrative biographical accounts dealing with war and peace. Plot, theme and style are analyzed with recommendations regarding individual and class use. Most works deal with American involvement from the Revolutionary War to Vietnam. An examination of other studies, bibliographies and teaching guides demonstrates the need for this study.

Please complete and return with finished problem to the office of the Director of Graduate Studies in Education, Zook Hall 219.

THE DIRTY WORD

I dream
of
giving birth
to
a child
who will ask
"Mother,
what was war?"

--Eve Merriam

Finding a Poem

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION.	1
II. ANNOTATED BIBLIOGRAPHY OF WAR AND PEACE BOOKS	16
BIBLIOGRAPHY OF ADOLESCENT BOOKS.	53
REFERENCES.	56

CHAPTER I

INTRODUCTION

The question of war and peace is part of everyday life for children of all ages in this country. This is well illustrated by Tolley (1973) who wrote:

Our present generation of American children has lived entirely in wartime, both cold war and active involvement in Vietnam. Theirs is the first generation to observe televised combat; the anti-war movement of the 1960's has affected schools at all levels. (p. 3)

The oldest children included in this survey were born in the aftermath of the Suez crisis of 1956 and lived through the Cuban missile crisis, when the youngest were born. All the children have lived through America's involvement in Vietnam. They have heard conflicting stories about war from the media, from parents, and in school. Television has brought images of military destruction into the livingroom and highlighted the extremes of both anti-war protest and patriotic fervor. Selective conscientious objection and draft evasion have become common, and children have witnessed an obvious and persistent challenge to traditional concepts of military service. Socialization experiences during this era of cold and limited war may contribute significantly to their future appraisal of international conflict and world affairs. (p. 4)

Just three years following Tolley's study, the United States celebrated the bicentennial. This created a spurt in children's literature on books dealing with the American Revolution. Many older books were reprinted, but newer ones were also published. Most of these newer books

were said to contain a new realism. In some cases there was criticism of both sides in the war, including the American patriots. In many cases war itself was especially portrayed as not being desirable.

Within the past few years the televising of Green's The Holocaust (1978) made a worldwide impact. Many reviews of The Holocaust were printed, and curriculum guides and teacher workshops were established for teaching about the holocaust. In a current computer search of ERIC, fourteen sources for programs and teacher guides are listed for teaching about this facet of history to upper elementary and high school students. This annotated bibliography would be helpful for enriching and implementing those programs. This study is useful for both school curriculums and in religious education studies. Greenberg and Fain (1979) emphasized the importance for teachers to have the active support of curriculum planners as well as well developed bibliographies of supplementary material.

This study is of further importance because it contains a comprehensive listing of works that deal with an extensive period of history. In respect to American history, works dealing with Indian warfare, the American Revolution, the Civil War, World War II and Vietnam are included. Additional sources include a story of prehistoric times and one of the children's crusades in the Middle Ages. At this particular time, this study appears to be

the most comprehensive and extensive bibliography available. One of the major factors to note is that it can provide a sound base for library reference and for school curriculum, but it needs to be updated periodically to include newer works. Also some works were omitted because they were not available in local libraries at the time of this study. These should be added.

The main emphasis of Tolley (1973) is that children of all ages not only know about war, but are concerned about war and its alternatives. He indicates that it is important to bring such issues to the classrooms. He notes that:

An impressive body of survey research has demonstrated that young children learn both fact and value about a variety of attitude objects. Political beliefs formed early in life often endure through adolescence and remain important in later years. (p. 5)

Presumably war-related attitudes begin to crystallize by age seven and by fifteen most adolescents express a fairly definite viewpoint about war and peace. (p. 6)

It has been suggested that children may become "desensitized" by televised scenes of conflict. One report noted that rioting, shooting and warfare in newsreels had no greater impact than a Western shootout (Tolley, 1973). However, this study noted that "fictitious conflict created much more anxiety for children than film documentaries of actual violence" (p. 13). Thus, it is that children who have had no direct experience with war may feel

little compassion for its victims, "but when the media depicts an identifiable situation, fictional or real, children demonstrate concern" (Tolley, 1973, p. 13).

It is this identifiable situation which most of the annotated works readily evoke. Mersand and Pawel (1969) in their teachers' study guide on writings of the Nazi holocaust write:

Though by far the most significant part of holocaust literature consists of straightforward accounts in the forms of diaries and records that have survived even where their authors did not, and of personal recollections penned after the liberation by those who did survive, it is the more ambitious literary attempts at transcending personal experience and seeking a larger meaning that finally have the greatest import and the most relevance to our present discussion. For it is literature in the sense in which we have just defined it that has the real power to translate facts and figures into something accessible to the emotions as well as the intellect, obliging us to experience at least some small part of the agony frozen into these statistics. (p. 7)

Kimmel (1977) also emphasizes that there must be some meaning for future generations, not just a catalog of horrifying events:

Any writer dealing with the Holocaust is, like Wiesel, erecting a monument to the dead. Yet, if such a matzeva is to have any meaning, it must be a living memorial. It must justify their lives, dignify their deaths, and above all attempt, at least, to find some meaning behind the nightmare so future generations will look upon it as more than a ghoulish carnival. For if the Holocaust remains incomprehensible, it will be forgotten. And if it is forgotten, it is certain to recur. (p. 84)

In his review of juvenile fiction on the holocaust, Kimmel (1977) indicates that

for the first time we meet real Jews, standing together and not alone. Yiddish-speaking, sometimes religious and sometimes not. (p. 89)

He states that "these works emerge primarily as novels of character, masterful studies of human beings living under tremendous pressure" (p. 89). Anne Frank, The Diary of a Young Girl (1958) is highlighted as a work not just for juveniles, but for adults as well:

Yet this diary has so much to say to young people that we should have no hesitation in claiming it as one of the most meaningful children's classics. It is also the most vivid condemnation of the Nazi crimes in existence. For Anne, so sensitive and loving--who passed through the hell of Auschwitz to die in Bergen-Belsen--understood far more of life and was far more worthy of it than those faceless creatures who killed her. (p. 89)

Anne Frank, The Diary of a Young Girl (1958) is an autobiographical account that is available in this format as well as in the literary form of a play. There are many works of fiction that have the same depth as this outstanding work. And there are others which provide different perspectives. Horwitz (1969) described Johnny Tremain (1943) as a "boy of all ages" who has withstood the test of time. This novel, written by the noted historian Esther Forbes, still heads the listing of favorite books for juveniles. The Faraway Lurs (Behn, 1963) and Fireweed (Walsh, 1969) provide love stories which will appeal to adolescent girls. The characters in these novels will be identifiable enough to make a lasting impression, and values regarding

war and peace will be relayed. Both these works are consistently selected by readers; and both have won literary awards.

Tolley (1973) continually emphasizes the importance of the Vietnam war which provided a variety of divergent views. His survey of 2,677 children, ages seven to fifteen, conducted from January through March, 1971, included surveys of adults (particularly teachers). It was found that those surveyed believe it is extremely difficult to prevent war, but their response "suggests a mature appraisal of international conflict." Tolley explains:

An overwhelming majority of the children, 91% feel that stopping war is hard or very, very hard. Although the teachers are somewhat more inclined than the children to expect war in the future, they are equally certain that preventing war is extremely difficult. Early in life, then, Americans learn to regard war as a regular feature of international relations.

The children, nevertheless display some optimism about the prospects of peace. Half those polled believe that keeping peace is possible, while less than a third consider it impossible. Although the optimists are a rather small majority, their ranks include many who judge it extremely difficult to prevent war. Their answers are not necessarily inconsistent since a commitment to the peaceful settlement of international disputes need not preclude an appreciation of the difficulties involved. (p. 36)

Tolley's study indicates that children of military personnel do not favor war. Some of these children indicate that they see there are times when they should not blindly follow the dictate: "my country right or wrong."

Overall less than one-fourth of the children polled said they would fight if they believed the President was wrong. "Thirty-six percent would fight only if they agreed with his decision, and 10% indicate they would not fight under any circumstances" (p. 34). What Tolley emphasizes is that the majority polled are not either totally militaristic nor totally pacifists. Most of the children, and most of the adults, would like to avoid war and find other solutions even if they believe that prevention of war is exceptionally difficult.

In addition to Vietnam and the televising of The Holocaust, today's crisis in Iran is a prime example currently of the United States showing restraint and weighing alternatives to direct military action. Disapproval of Soviet intervention in Afghanistan is a second major U.S. foreign policy. A divergence of views regarding U.S. participation in the Olympics is being explored in the media. Reviews of the nuclear accident at Three Mile Island and increased protests against nuclear power are providing new perspectives and a questioning of military policy. The suggestions for registration and reinstitution of the draft has far more reaching implications than in the past since the inclusion of women is being considered. Now, more than ever, children will have to examine these issues in school. This examination should be at all levels, but it is particularly important in the junior high and secondary schools

since all students may be eligible for registration and/or draft. In drawing conclusions regarding war, information about the Nazi holocaust and the Vietnam war will have to be weighed. Children's literature may be the most effective teaching instrument available.

To be effective this literature must be authentic. Most authorities stress the importance of authenticity, scholarship and artistry, particularly for historical fiction. The four criteria set forth by Arbuthnot (1964) were used in evaluating works in the annotated bibliography:

First, they are historically accurate, not merely in the major events but also in the small details of everyday living which make the past understandable. Second, these so re-create the past that people, places and problems seem almost as real to us as those we know today. Third, they tell a good story regardless of the period--a story so absorbing that the historical background and details fall into a properly secondary place and do not seem to end in themselves. Fourth, in these books the problems and difficulties of the past throw a helpful and sometime reassuring light upon our problems today. (p. 496)

Burton (1973) establishes the importance of denoting where history ends and fiction begins. She writes:

First, I must acquaint myself as thoroughly as I possibly can with the historical period and the event I am describing. Ideally, I should be so knowledgeable that I have no need to turn to a book of reference once I have actually started writing the book. (p. 303)

The problem of writing for children, she claims, is not that they know less, but that they have learned less history. Adults not only presumably have more history, but

they have lived it so that today's adults all have had some actual living during the Vietnam war, and many are familiar with actual living during World War II. Burton indicates the major difficulty with writing is:

to give the historical setting of one's story and to impart the necessary historical facts without appearing to teach or to preach and--what is more important without slowing up the pace of the narrative. (p. 303)

Georgiou (1969) indicates that the reader is given an opportunity

to live through a period in human history that is telescoped to include the color and flavor, the thoughts and the emotions, the stirring and momentous events of long ago. (p. 9)

She makes the important distinction that "the aim of history tales is not to teach history, but to develop a sense of history and a way of viewing the past" (p. 9).

It is this sense of history and a way of viewing the past which may be more helpful to students than a memorization of facts or the learning of divergent viewpoints as a scholastic exercise, such as when students are asked to present views of both sides in systematic listings. By feeling events and sensing history and identifying with the characters, students can reach their own views.

Georgiou also indicates that one can examine the present by applying the past. Often the past can be seen in "a more orderly and less complicated way" than the "swiftly moving events" of the present. Thus, by studying the past

it is possible to view the "great sweep of human history and sense a relation with all humankind" (p. 306).

It is for this "sweep of human history" that the following bibliography was made as comprehensive as possible so that it could include a variety of historical events to enable students to reach some general conclusions about war.

Furthermore the viewing of historical fiction can be compared to the relationship between the historical novelist and the biographer. Sprague (1969) claims that the task of the historical novelist is:

To create a world. And the biographer? Precisely the same task. His subject, after all, exists or existed at a particular time, within a particular set of circumstances. (p. 132)

Every biographer must, of course, cultivate the novelist's ear and eye; the eye that sees rather than merely looks; the ear that listens and does not just hear. The novelist uses these faculties to create his plot and characters. The biographer needs them to make his subject come alive . . . Sooner or later, there comes the moment in a biography--and they are more numerous than the average reader thinks--when no sources whatever will provide even a glimpse of the absolute fact which is so insistently demanded. (p. 134)

Thus a skilled historian must assemble the known facts. He must investigate the environment and physical surroundings to describe a given time in history. Often there are gaps in his information. So he must utilize his imagination--given a certain set of facts--and reconstruct what probably occurred. In fact, a reconstruction of the past might be more historically accurate than accounts

written exactly at that time. A reconstruction can provide many views, including those of both sides. When an event is reported contemporaneously, it is often only one person's view of that event. Sometimes secrets, particularly government documents, are released several years later. Thus historical novels, such as Forman's Ceremony of Innocence (1970) may reconstruct some events more accurately than factual historical accounts. At the conclusion of his novel, Forman provides information secreted in Nazi files which indicated that some Nazi personnel, possibly some of the prison guards, were executed shortly after their prisoners. Forman claims that the courage of the prisoners influenced some of their caretakers to decry Nazi policy. It is most likely that this information was not available until after the war had concluded, and therefore, could not have been included in most contemporary accounts.

Walsh (1972) effectively makes another important observation regarding the value of historical fiction. She claims that people should not be content with trying to know only what is known to be true. Archaeology, criminology and history are often reconstructed from some known facts. But a great deal is filled in with estimates. Most of these educated guesses prove to be valid when later information becomes available. Thus the estimated guesses regarding some prehistoric people have proven correct when further finds have been discovered and proven those early

estimates to have been correct. Walsh writes:

History is a vast jumbled assortment of many kinds of data . . . The evidence has been selected, and patterned, and arranged; it has been masterminded into significance by the writer of history books. (p. 23)

If we were content with what can be certainly known, we would stick with history; but the art of fiction constantly demands that we go beyond the safe, solid footing of the "known to be true," onto the thrilling quagmire of the "might have been." Yet, this dangerous departure is subject to the most exacting restraints. It is not the orgy of self-indulgent, wish-fulfillment writing that it might seem from the historian's point of view. (p. 20)

What I am saying amounts, in effect, to saying that to be a historical novelist you have to be as good at history as any historian. You have to do the work; you have to have the right attitude; you have to have a historian's allegiance to history. You have to write what did happen and what it felt like, and not what would have been romantic had it happened, or what you wish it had been like, or what would make a much better story if only it had been true. You have to believe, I think that what really happened is bound to make the best story of all. (p. 22)

Thus, a well-told tale is often heightened when the characters or events are described at the conclusion as having lived or occurred. Collier and Collier have been highly effective with my brother Sam is dead (1974) and The Bloody Country (1976) with a concluding section entitled "How much of this book is true?" Frequently the main characters, the ones whom the reader has most identified, have been real persons. This same format was used in The Lonely War of William Pinto (Green, 1968). Sometimes research as to the background of the author provides

similar impact. Hans Peter Richter was a youth in the German army, and he had a friend like the boy Friedrich (1970). Bette Greene, as a Jewish girl, lived in a small southern community in which her family was the only Jewish family, and her experiences are reflected in Summer of My German Soldier (1973).

Authorities differ on how authentic writers must be, and whether they must specifically tell the reader when they are departing from history into fiction. However, all are agreed on the sense of feeling, a recreation of the past as historically accurate as possible. The attention to detail is emphasized by most writers. They all agree on the need for scholarship so that available historical facts are included. Some authors study a certain time period extensively, hoping to absorb the history so that it is part of their memory and then write, as Burton (1973) does, with the books closed. It is safe to assume that any novel which deviates too much from historical accuracy would soon be criticized and most readers would not find the novel effective. A term commonly used is that the novel must "ring true."

The final point in reviewing literature for children is the question of exposing cruelty or of being "too realistic." Most authorities agree that children, including the very young, already know of many of these facts and that children are concerned about them. Children feel

better if they can discuss their concerns. They also feel reassured to know that others have faced these concerns, and, in many instances responded with dignity and courage. Of special aid is hearing stories of children their own age who have handled situations well, or who have survived through their own courage. The trick as Kimmel (1977) writes is not to provide a "ghoulish carnival." Burton (1973) notes that there is a difficulty with children's susceptibilities and that they have a "capacity to be frightened or appalled." But, she cautions:

History is not pretty. The Nazi concentration camps aside, I think people were far more cruel in times past than they are today. The Law was certainly more cruel . . . If one can overcome these difficulties, both the writing and the reading of historical novels bring great rewards. (p. 303)

She then goes on to relate the importance of feeling, the personal identification possible with the characters. Those who favor anti-war literature opt for identification with the victim.

And it is here that Hennen and Stanton (1977) indicate that scant recognition has been given "for the pain and suffering inflicted on the victims of war." Their claim is that movies, comic books, television programs, war toys, books which glorify war and the military parade present on almost any festive occasion present a favorable view of war. This view, they claim, needs to be counter-weighted with realistic fiction about war. They indicate

that since they prepared a bibliography that treated war and its consequences in a "realistic fashion," the list became an anti-war bibliography. It was to be a "protest to the mass media" and "a positive instrument for building better understanding." These writers indicated that the impact of their selection of books would be greatest among teachers and parents and "others who are asked the question about war being fun" (Hennen and Stanton, 1977, p. 66).

The following annotated bibliography contains many works which could be listed as anti-war. The importance, however, is that the works need to be compared with each other. Solutions are not given. Students will have to weigh accounts of Vietnam and Hitler's holocaust. In the Vietnam novel, Cross-Fire (Graham, 1972), American soldiers mistakenly kill their own airman. In Summer of My German Soldier (Greene, 1973), Anton points out that Hitler can be in other men. In this case Hitler is in the Jewish father who mistreats his daughter. Thus, teachers, who use this bibliography, will have to utilize the annotations to know that divergent views and feelings are explored. The works listed do not simply declare war is bad. They all outline in depth the complexity of human lives and emotions. Many of them indicate that there is no simple right and wrong formula to people's actions. That, in fact, war often produces rights and wrongs on both sides.

CHAPTER II

ANNOTATED BIBLIOGRAPHY OF WAR AND PEACE BOOKS

This chapter will present annotations on thirty-six books for students grader six through high school. Most of the materials are fiction and narrative biographical accounts dealing with the theme of war and peace or with a setting during a period of war. Each work must be considered according to the reading level and maturity of the reader. No one book can be labeled for a specific age group and used only for that age. As Arbuthnot (1964) emphasizes in Children and Books, the most important criterion is how students themselves evaluate any particular work. Many of the books reviewed in this study have been discussed with students and have been utilized in history and social justice courses offered in high school. Some of these works have become popular following the television broadcast of The Holocaust. A few, such as Summer of My German Soldier (Greene, 1973), have also been presented as a television broadcast. This has led to increased demand for these works in school libraries.

A second criterion for selection is that the works reviewed occurred within a wartime setting or dealt with the philosophical questions of war and peace. Many works

are given added emphasis if they specifically were presented from a child's or young adult's interpretation of events.

Most of the works have the main character or characters as children who are experiencing these situations. The age of the protagonist(s) often falls directly within the age category in which the book is placed. Frequently, local libraries place these books in sections designated for age groups. Books in Print (1979-1980) often gives suggested age levels. Teachers who wish to utilize the annotated bibliography will find suggested age levels helpful for selections of materials.

One of the most crucial aspects of this study is the realization that it should be up-dated periodically and new books added. Some of the works are out-of-print (some as recently as within the past year), but these works are still of value for this study in that they are available from local libraries. One such work is The Lonely War of William Pinto (Green, 1968) because it deals with unusual situations and people not frequently included in literature. In this case, it is a small settlement of Jews during the Revolutionary War and of the lone stand of William Pinto who opposes war.

Only one book has been recommended for careful review: Cross-Fire (1972) by Gail Graham. The book about Vietnam is well done and realistic, but it is recommended

for older and more mature readers because the ending is so violent. This does not mean the ending needs to be a happy one, especially in books for older students, because realistic portrayals are not always happy and certainly this has to be part of literature dealing with war. In some cases, this can be the most powerful tool of all.

Anne Frank: The Diary of a Young Girl (1958) is poignant because out of six million Jews eliminated through Nazi annihilation, Anne, as a young girl of thirteen to fifteen years of age, becomes one memorable person out of the masses with whom adolescents can identify. Friedrich (1970) written by German sociologist, Hans Peter Richter, ends with the reader's knowledge that Friedrich will die. On the other hand, the fact that there are survivors and that even young children can meet the tragedies and horrors of war with courage and dignity are valuable insights for all students. That is especially true of younger students who can feel that even the young can cope with significant events, and, in some cases, be leaders or models for others. Anne's father, the sole survivor, indicates that it was Anne's love of life and depth of feeling, that served as a source of inspiration and hope for those who were with her.

Books for older children deal with specific events and situations, but many of those for younger children deal with the principles of war and peace. These are often

folktales which would have a special appeal to the younger students. Most of these works generally deal with American involvement from the Revolutionary War through Vietnam. Because of time limitations, the study focused primarily on American involvement. There are many books written about different time periods, and a few of these have been included. There were, however, very few works discovered at the time of this study which dealt with World War I.

Individual critiques and annotations of each work deal with plot, theme and style--all criteria emphasized by Arbuthnot (Children and Books, 1964). An important aspect in most books for students is character development and growth. Many of these stories deal with adolescent struggles. Most works continually emphasize that even in wartime or in concentration camps, life continues as before with familiar patterns and social institutions. In times of the most severe stress, people are people. They get angry with each other and are petty even with the knowledge that the time they have is very limited. Adolescents, particularly those who remained with their parents, exhibited rebellion or resentment against their parents--a phenomenon characteristic of this culture and many European cultures.

The availability of these books is an important factor. In this study, six area libraries were used: Akron Public Library, Kent Free Library, Reed Memorial

Library (Ravenna), Stow Library, Taylor Memorial Library (Cuyahoga Falls) and University School (Kent State University Laboratory School). Many individual works were not available in several of these libraries. Even in the year of the bicentennial, many librarians simply did not stock their shelves with such works. Such award-winning books as Jill Walsh's Fireweed (1969) and Bette Greene's Summer of My German Soldier (1973) were not available in several libraries.

The annotated bibliography recommended for students in the upper elementary grades through high school follows.

Anne Frank: The Diary of a Young Girl. New York: Pocket Books, 1958.

This is a journal which was kept by Anne Frank (age 13 to 15) during the time that she and her family and 4 others were in hiding from the Nazis. It is a diary which reveals her thoughts and feelings as an adolescent. But it also provides a character study of those who were in hiding with her. The diary contains information about their daily living in secrecy and terror, and how they react to this and the hardships of close living and hunger. The last entry is August 1, 1944. On August 4, 1944, the Grune Polizei made a raid on the "Secret Annexe." Anne's father, as the sole survivor, edited her diary which was later made into a play and a movie. Of all the works listed, this is probably the best

known. It has been translated into 31 languages. The play, entitled The Diary of Anne Frank, written by Frances Goodrich and Albert Hackett, has received the Pulitzer Prize and appeared in many countries, including Germany.

Arnold, Elliott. A Kind of Secret Weapon. New York: Charles Scribner's Sons, 1969. Upper elementary through junior high.

The setting is the winter of 1943 in Denmark when Peter Anderson (age 10) can only dimly remember a time when the Nazis have not occupied his country. His mother and father are actively engaged in the Danish Resistance and are publishers of an underground newspaper. It is the publication of "true" accounts of the war which helps maintain the morale of the Danish people. This book describes the heroism of ordinary people who become extraordinary under great pressure. It is about a boy who takes the risk of a man. Loyalty, patriotism, love and sacrifice are all illustrated. Peter is actively pursued and almost caught distributing the newspapers. His father escapes incarceration. The family finds it necessary to leave their country.

Behn, Harry. The Faraway Lure. New York: The World Publishing Company, 1963. Upper elementary through high school.

This story is an excellent resource for those students who like fantasy. The author, whose grandparents are natives of Denmark, restructures his story from an archaeological expedition account of a young maiden who was

found entombed in a tree trunk. Although her costuming was that of Stone Age peoples, she still had some ornaments of the warrior-like Sun People of early Denmark. It is a love story of this young maiden who falls in love with one of the Sun People warriors, and who in the end, must be sacrificed for this love and conflict which occurs. The young warrior whom she loved is killed by the jealous suitor to whom she had been betrothed. It is a story where two different people almost understand each other and almost are able to permit a marriage between their prize young people. The story is well told and would be especially appealing to young girls. The historical detail and research and the emphasis on peace-loving, warrior-like and tribal customs add special significance to this tale.

Collier, James Lincoln & Collier, Christopher. The Bloody Country. New York: Four Winds, 1976. Upper elementary through high school.

Young Ben Buck has three losses. First, Joe Mountain, half black and half Indian slave, owned by the Buck family, runs away to win his freedom. Then his mother and brother-in-law are scalped by the Indians. Originally from Connecticut, they and other families had settled in Pennsylvania. Ben, his father and brother-in-law built a mill and fought hard for their land. But the Pennsylvanians, called Pennamites, allied themselves with the British and Indians to drive the new settlers away. Their return march to Connecticut emphasizes the cruelty perpetrated in

the early days of American history. Most of the men had been killed and imprisoned. The march, which was composed of women, children, old people and ill men, provided certain death for many because no provisions for food and safety were supplied. When one woman's infant died, she fed it to her other children to prevent them from starving.

It is in this book and their earlier work, my brother Sam is dead, that the Colliers outline history in a startling realistic way, and their history is backed up with sound research. Christopher Collier is a noted historian, and his brother, James Lincoln Collier, has written successful young adult books (i.e. The Teddy Bear Habit).

Collier, James Lincoln & Collier, Christopher. my brother Sam is dead. New York: Four Winds, 1974. Upper elementary through high school.

my brother Sam is dead is a masterpiece in irony. It deals with the civilian population during the Revolutionary War, and, in particular, one family. The story is narrated by an adolescent boy, Tim, whose father and brother both die. The father claims he knows of the sorrows of war and, therefore, is against all war, but feels allegiance of the settlers should be to England. He opposes his oldest son, Sam, who steals the only family gun and leaves to fight on the side of the rebels or Patriots. Tim accompanies his father who sells his beef with the knowledge that it probably will be used by the British. On

their way home, the father is kidnapped by cattle raiders. Ironically, the father dies as a prisoner on a British prison ship. Later Sam is stationed near his family and is considered important because he knows that area. He refuses to leave the militia, although he can apply as a hardship case who is needed to help his widowed mother. In fact, he plans to reenlist. He leaves his post, a procedure common to most of the militia, to visit his family and when he tries to stop militia thieves, he is accused of stealing his own cattle. Commander Putnam in an effort to win civilian approval vows to punish any of his troops who pillage or rob. The fact that Sam's family is considered a Tory family is another factor against him. Sam is made to serve as an example to others. A 17-year-old youth is ordered hung for desertion and Sam is ordered shot. His young brother, Tim, sees Sam shot and writhing in agony as his chest catches fire from the powder.

De Jong, Meindert. House of Sixty Fathers. New York: Harper and Row, 1956. Upper elementary through junior high school.

This book is frequently mentioned in bibliographies and at one time headed the list of children's favorites. The setting is World War II when a young Chinese boy is separated from his family during the Japanese invasion of his country. He is adopted by an American GI unit (thus, the title: House of Sixty Fathers). Although there is much love between him and the GI's, the child persistently

searches for his family and is finally reunited with them. There is no mention of Japanese cruelty nor the upheaval of the Chinese. But there is enough suspense and interest to maintain reader interest and to portray realism. Maurice Sendak, noted children's illustrator, adds his clever illustrations to this story. Slower readers on the junior high school level would enjoy this work.

Dunn, Mary Lois. The Man in the Box. New York: Dell, 1975. Upper elementary through junior high school.

A well done story about a young Vietnamese boy who must forsake his family because he rescues an American soldier who is being tortured in a box constructed by the Viet Cong. It describes the devastation of war in a civilian population and paints all sides: American, Viet Cong, and the villagers.

Forbes, Esther. Johnny Tremain. Houghton-Mifflin, 1943. Upper elementary through junior high school.

A Newbery award winner, this book was rated in 1973 as among the top 25 read by teens in a New York Times survey. The setting is the Revolutionary War in which Johnny, a young silversmith apprentice, irreparably injures his hand and must find another trade. He becomes involved with Otis, Hancock, John and Samuel Adams and other Boston patriots. His adolescent allegiance and adoration is for young Rab. editor of the Boston Observer. The theme of war and peace occurs whereby Johnny sees

both sides. As a scout and spy, he makes friends with a young British soldier. During the last scenes of the book, he witnesses the death of one of his friends and the serious injury of another. The story, based on the expertise of Esther Forbes, who is noted for her thorough historical research and excellent fiction, contains all the elements suitable for young adults. The growth of Johnny occurs after his smugness is destroyed when his hand is injured by an accident created by fellow apprentices who wish to get even with Johnny for his comeuppance. One struggles with the young boy, not only in his search for a job, but in his relations with others, including a budding romance with one of the young girls in his first master's house. The work is often read by adults and has been used in the senior high school. It may be considered as one of the classics for young adult literature.

Forman, James. Ceremony of Innocence. New York: Hawthorn, 1970. Grades 9 and up.

Hans and Sophie Scholl, German medical students, resisted the Nazis by printing leaflets calling attention to the Jews and to the horrors of the war and the honor of the German people. Hans and Sophie serve in the medical corps. In the end, Hans, Sophie and a young man, who has two small children and a wife, are executed. Their

fervor, however, makes them heroes. It was rumored that some of their executioners became members of the resistance. Later a statue is erected in their honor in the very university where they were caught distributing leaflets.

Forman is a skillful writer who makes the past come alive--and the entire book is filled with suspense and drama. Readers can identify with the three young people, especially Sophie. Throughout the tale, there is a wonder why she is so zealous, and a wish that this lovely, apparently fragile girl is not sacrificed. The reader can empathize with the terror of the young father and understand his cowardliness. All the characters are realistic and well drawn as startling individuals. One even wonders if there were not a Herr Bittner, the only fictional character portrayed for a catalyst to Forman's tale; because it is based on actual people and events in Germany. There is evidence to note that after the execution of the Scholls, some Nazis were executed.

This story is for older children, but a mature seventh or eighth grader could read this work.

Forman, James. Horses of Anger. New York: Farrar, Strauss and Giroux, 1967. Grades 9 and up.

This is a novel about three German boys in their early teens who are fighting the last seige of Germany.

Hans spends his 15th birthday firing at American bombers even though he knows they are out of range and that his fighting is futile. He is pleased the war is ending. He remembers other past, happier birthdays amidst the fear that he and his friends will soon be killed.

The story is well done and follows that of Hans Peter Richter, a German sociologist, who recalls his own adolescence in the German army in his work, I Was There (1972).

Forman, James. My Enemy, My Brother. New York: Hawthorn, 1969. Grades 7-12.

This is a detailed book about the Jewish experience during World War II. It begins with a 15-year old boy, David and his grandfather as two of the few survivors from a concentration camp. In a flashback, one finds that they miraculously escaped the Warsaw ghetto which was gutted with fire. The opening scene in the concentration camp is so vivid that the reader can see the emaciated, listless forms who no longer have energy to talk, but who, like David and his grandfather, can communicate with body contact. The book has special value because the boy goes to Israel and tries to refuse to serve in the military against the Arabs. Hence the title, My Enemy, My Brother, has special significance.

Forman, James. Ring the Judas Bell. New York: Farrar, Strauss and Giroux, 1965.

In post-World War II Greece, Nicholas matures from a simple shepherd boy into a leader of men and a man of God. This is a stark and vivid picture of the role in the civil war of the 1940's of one village that was pillaged by the Communist Andarte. Children were kidnapped and sent to prison camps in Albania. Nicholas plans the escape for all of them in his cabin and leads them through incredible hardships. They face fierce, bitter coldness, hunger and the danger of being recaptured. One sees the devastation of war among the civilian population in which the children are in a ghost village and see an old woman, a sole survivor. They hide in a church and she comes to visit and they later realize she is devoured by wolves. A strong priest figure is present. The adults are realistic--some noble, some cruel, and all bewildered by the ravages of war. The book received starred reviews and was listed as an honor book in the Book Week 1966 spring festival.

Gardner, Jeanne Lemonnier. Mary Jemison, Indian Captive. New York: Scholastic, 1966. Original title: Mary Jemison, Seneca Captive. Out of print.

This book is introduced as an unusual example of young adult literature. It is recommended for mature junior high school students and especially for senior high

school students. The importance of the work, based on true accounts, is how a young girl can witness the brutality of war--such as the knowledge that her entire family was scalped. Yet, by living with the Indians who killed her family, she sees them as different people with a special culture of their own. She marries a brave who dies. Then, at one time, there is an attempt to send her back to the white settlement. She recalls the greed of the French soldiers and of white settlers who offer bounties for the return of captured whites. Mary has a difficult time convincing the Indian people that she is now Indian and must remain with them. She escapes the danger of being forcibly returned. She remarries and has several children with her second husband. In her old age, she lives with her children near a white settlement and helps establish a bond between the two cultures. This was taken from the actual account of Mary Jemison as relayed in her old age.

The book has significance because it deals with the French-Indian War and it also deals with a theme found in several novels about Indians--whites who were captured often elect to become Indians and cannot return to the white civilization, which was not so civilized after all.

Graham, Gail. Cross-Fire. New York: Pantheon, 1972.
 Recommended for mature students. Senior high school level because of the brutality and the horror of the ending.

The story involves a soldier, lost from his platoon, and 4 children: a babe in arms, a child of 3, a boy of about 8, and girl of 13. The children are the only survivors of a village raid and the American soldier realizes that the charred stumps and rubble are the remains of human beings--family and friends of those children. He speaks no Vietnamese and they speak no English. They are enemies in the language of war. The little boy has the strength and ferocity to kill this adult male; but it is the older girl who somehow believes their survival may depend on him. As the jacket indicates:

They are unwittingly dependent, and drawn to each other in the language of fear. They struggle each of them, over the decision to kill in order to ensure their own survival; they are surprised when courage breaks through their suspicion and distrust.

The horror unfolds when the infant dies. In the end, their friend, Haa-lee (Harry), is injured. The children try to save him; but he and they are machine-gunned to death. As the ending indicates:

There were three of them, three American soldiers. They wore the same green-and-brown dappled clothing as Haa-lee wore, and each of them was carrying a machine-gun . . .

He hit her again, and this time she fell to her knees . . .

She leaped at him, her fingers clawing wildly at the soft flesh of his face and eyes. He pushed her away, holding her at arm's length.

"Murderer!" (She cries in rage at the death of Haa-lee and the children).

He flung her to the ground. Crouching there, she saw the fire leap from the muzzle of his gun.

The universe itself seemed to open beneath her in a flaming burst of sound and crimson that was beyond pain, beyond everything . . . and then there was nothing, and she knew no more. (pp. 134-135)

Green, Diana Huss. The Lonely War of William Pinto. Boston: Little Brown and Co., 1968. Out of print. Still available in libraries. Junior high school to senior high school. Extraordinary content.

This book is about a Jewish family, living as the sole Jewish family in a small town during the Revolutionary War. It is the youngest son who is a conscientious objector. He is rejected by his father who is so desperately trying to assimilate into the gentile community. William stoutly insists why fight a war in a country which still discriminates against Jews. There are many incidents of anti-semitism, such as when his brother is first refused admittance into the Revolutionary army. The book deals with the young boy's feelings about his adolescence. It centers around William's adoration of his older brothers; his love for his middle brother; his struggle against his father; and his strong, but silent affection for his stepmother who is not Jewish but who carries on religious practices within the household. William is

also attracted to a young girl. His character is further revealed in his fierce loyalty to his school teacher who is a loyalist. The reader is shocked and frightened when experiencing a mob attack at the house of the school master, an old man and a scholar who is bewildered about his changing lifetime allegiance to the British way of life.

In the end, William heroically saves his brother's life. Then against his father's wishes, he returns to battle because he believes there is no other way to combat their present peril--especially with the arrival of the Hessian soldiers who are so brutal. In the end, not only William, but the girl whom he loves and the loyalist families, realize they must fight even though they hate the brutality of war.

The value of this book is that it so graphically depicts the cruelty on both sides--the revolutionary and loyalists. It can be used for those who wish to express their pacifist views about war. It has added depth because of the importance of anti-semitism in early America. As a young adult novel, it is a clear development in character of a young boy who defies his father and adored brothers and then accepts the responsibility of fighting in a war which he hated. The problem is to obtain those few copies still available in print.

Green, Gerald. Holocaust. New York: Bantam, 1978.

The story centers around a German-Jewish physician, his wife, daughter and two sons. The daughter is raped, loses her sanity, and is gassed with some inmates of an insane asylum. The older son, Karl, marries a Catholic girl; but he is separated from her and becomes an artist inmate of Theresienstadt, a major Nazi prison camp. He secretly draws pictures of the inmates and the cruelty of camp life. He is discovered and tortured to death. The younger brother, Rudi, who relates most of the story from his viewpoint, becomes an active member of the resistance; however, he, too, loses his life. The parents are transported to Poland where they become main members of the Jewish selection committee in the Warsaw ghetto.

A parallel story is given in this novel by Erik Dorf, a young lawyer, who spurred on by his ambitious wife, becomes a major ranking member of the SS. It is he who learns to justify plans for the genocide of the Jews. As a former friend of the Weiss family, he becomes part of the Nazi machine.

Green has been criticized because his work is too pervasive. No one family could have been part of so much of Hitler's sweep of death--from major prison camps to the Warsaw ghetto. But it was Green's intent to provide identifiable characters, such as the Jewish family and

the German family, to give depth and a focal point as he reviewed the Nazi holocaust. Green knows the Jewish culture well, and he provides background of the lives of German Jews. His work was then produced on television in the United States and then rebroadcast in other countries, including Germany. The television broadcast included Nazi films of many of the scenes described by Green. This increased the horror and intensity of his story. This work, because of its change into media, may become as well known as Anne Frank: The Diary of a Young Girl (1958). Of the two books, the diary by Anne Frank is the better literary work.

Greene, Bette. Summer of My German Soldier. New York: Dial, 1973. 1973 Notable book. Upper elementary through high school.

This is the story of an unlikely friendship between a 12-year old Jewish girl, a member of the only Jewish family in the small town of Jenkinsville, Arkansas, and an escaped German POW. Patty helps Anton escape, but he is hunted down and killed. Patty is not tried for treason; but she is sent away to reform school. The main essence of the story is Patty, a sensitive, lonely child who is desperate for a friend and for love. It is she who is beaten mercilessly by her father. It is Anton, a young, educated German soldier, who shows Patty that Hitler can be found in many different men.

The colored maid, Ruth, plays a central part in the story. Her mannerisms and speech are portrayed as those of a typical southern black, but her warmth, love and understanding add to the richness of the book. Ruth aids Patty and the soldier even though her only son is fighting in the war against the Germans. She worries daily about her son, whom she hopes to send to college.

The setting is unusual and shows the high degree of patriotism and fanaticism in the United States during World War II. This is recommended for senior high school use and would be best developed under the skill of a teacher.

Hautzig, Esther. The Endless Steppe. New York: Thomas Y. Crowell, 1968. Upper elementary through junior high school.

The author, encouraged by Adlai Stevenson, wrote her memoirs of being exiled with her parents and grandparents in Siberia. She relates some of her Polish-Jewish background. The book describes the cold and lack of food and physical discomforts, but does not dwell on the horrors of war. Most of it concerns the problem of relocation and her adjustment to the school in Siberia. She has written several books for children, but this book varies from her other works. This book is often used for class reading and is a favorite for upper elementary grades.

Houston, Jeanne Wakatuski and Houston, James D. Farewell to Manzanar. New York: Houghton-Mifflin, 1973.
Junior high school to senior high school.

Jeanne Houston recalls the Japanese-American internment during World War II. These are her experiences from ages 8- to 11-years old as told from an adult point of view in past reflections. The book is powerful because it deals with racial hatred against Orientals. Specific facts are brought into sharp focus. For instance, Orientals were not permitted United States citizenship until after 1952 although many, such as Jeanne's family, immigrated to the United States in the 1800's. The disgrace of America is revealed when she writes how the Japanese were incarcerated and then released without food, money or shelter--much as the blacks in the Civil War. However, in the case of Japanese-Americans, their former possessions were confiscated and not returned. Life in the camp is related in a detailed journalistic account. Americans are found lacking in compassion and humanity. Many women died in childbirth because there was no blood plasma. Toilet facilities were not available until the Japanese were able to build them.

Jeanne writes of her disappointment with her parents. However, she often relates how events have affected her parents. One day, her father is suddenly taken from camp to be interrogated. After a three-month

absence, he returns a broken man. Her recreation of the interrogation chapter provides much background as to relationships and the loss of her father's pride and identity. First generation Americans can identify with the resultant breakdown of the family unit. The story follows Jeanne after their release and into her high school years and relates further incidents of prejudices against Orientals.

Hunt, Irene. Across Five Aprils. Chicago: Follett, 1964. Grades seven and up.

This is an unforgettable, deeply moving story of a young boy's five fateful years (1861-1865) during the Civil War. The boy may seem young (life life from age 10 to 15), but Jethro shoulders the responsibilities of a man as the war affects his home. Later, his cousin deserts the Union Army, and Jethro battles with his conscience about aiding him. His brother joins the Rebels; and the family's barn is burned in retaliation. The ending is a happy one in that Jethro is able to help his cousin return to his unit without penalty. But the major point as the war winds down and then finally ends is the real task to recover from the devastation and start rebuilding. The book ends with the news that Lincoln, the man whom they looked to for guidance, was assassinated.

Keith, Harold. Rifles for Watie. New York: Thomas Y. Crowell, 1957. Newbery Award. Upper elementary through senior high school.

A Civil War study done by the noted historian, Harold Keith, this book can be utilized from upper elementary grades through high school. It is rich in historical detail and contains a great deal of action on the battlefield. Thus, boys will be especially attracted to this work. Girls will also follow the story because the young protagonist falls in love with a beautiful Indian girl. The story is valuable because it portrays the American Indian in a new light. Many became established settlers and had fine wooden homes in small towns, such as the Indian heroine. Keith carefully documents his work and is one of the first historians to reveal the fact that Indians actively fought on both sides during the Civil War. His historical data compares with that of Esther Forbes, but his writing reflects a male point of view. The protagonist, Jeff Bussey, although young, is a mature individual. This portrayal will appeal to senior high school students.

Kerr, Judith. When Hitler Stole Pink Rabbit. New York: Coward, McCann Geoghan, 1971. Upper elementary through junior high school.

This book is listed often as fiction, but it is a relation of the life experiences of Judith Kerr whose family had to flee Nazi Germany and who remained in exile,

traveling from country to country, for five years. The work shows a deepening love of children for their parents. It has friction between Anna and her brother, but the adolescent rebellion and sibling rivalry is lessened by the hardships this family endures. Their relationship shows unusual depth of love and understanding.

Judith Kerr is the daughter of a famed German-Jewish play critic who fled with his family just prior to Hitler's election. As exiles, they lived in Switzerland, which was not neutral to them as Jews, then in France for three years and finally, England. The horrors of war are softened by Judith's concern for her parents who are experiencing poverty for the first time and with the account of the children's successful mastery of both the French language and their school work. However, only a few incidents bring the focus on war into stark reality. Anna often overhears visitors' descriptions of what has happened to friends in Germany. Of special sorrow to her is her "dear Uncle Julius" who committed suicide. It was he who refused to leave his native country because he was certain he could not be called a Jew because only one of his grandmothers was Jewish.

Krumgold, Joseph. Henry Three. New York: Antheneum, 1967.
Upper elementary through junior high school.

This book concerns the bomb shelter scare in the United States during the 1960's. It is an amusing,

somewhat sad, tale of a community that gets caught up with fear and division when a new family builds a bomb shelter. There are several incidents between adults and children which seem realistic. One of the factors involved is an intense discussion regarding declining property values because of the bomb shelter and what would happen if others tried to seek shelter. The book has value for light reading and for use as an historical perspective.

Leckie, Robert. The War Nobody Won: 1812. New York: G. P. Putnam, 1974. Upper elementary to junior high school.

The War of 1812 was one of the strangest struggles in American history. In the years following the Revolution, few Europeans expected the United States to survive. Great Britain and France bullied American frontiersmen and sailors on land and sea. The War Hawks, mostly southern and western congressmen, clamored for battle with the British while most of the people in the northeast opposed war. Thus, a divided people and a weak government were swept into a war in which Americans were unprepared. In this book, the well-known military historian, Robert Leckie, tells dramatically and with vivid detail the story of heroes and villains, wise men and fools on both sides that made this a war that nobody won.

Lifton, Betty Jean. Return to Hiroshima. Photographs by Ekoh Hosoe. New York: Antheneum, 1970. Upper elementary through high school.

Although not developed as a narrative, this book with its eloquent photographs and text provides a view of Hiroshima both in the past and in the present with a strong plea for peace. Its focus is on children--children at the time of the dropping of the bomb and children of present-day Hiroshima--who are still suffering from various debilitating diseases which often result in death. There are those children who become orphaned because their parents are afflicted. There are young people, many handsome and healthy in appearance, who are unmarriageable because it is known that they are children of survivors of the blast and they might harbor death both for themselves and their future children.

McSwigan, Marie. Snow Treasure. New York: Dutton, 1942. Grades six through nine.

This story of adventure and suspense is based on the true account of how Norwegian school children outwitted Nazi soldiers by smuggling gold on their sleds so the gold could be shipped out of the country. The tale is told with a feeling of gentleness and firmness. There is a loyalty and pride of these village people. The children are well trained and at times see a Nazi soldier as a young homesick man, but they stoutly refuse any

contact or communication. It is a tale of patriotism and loyalty. This book is often on children's recommended reading lists.

Reiss, Johanna. The Upstairs Room. New York: Thomas Y. Crowell, 1972. Upper elementary through junior high school.

Johanna de Leeuw Reiss has written a fresh and moving account of her experiences as a Jewish child in hiding during World War II. Because she was Jewish and in danger of being captured by the German invaders, she and her sister had to leave their parents and older sister to go into hiding in the upstairs room of a remote farmhouse. Her picture of the Oosterveld family with whom she lived and of their daughter and her sister reflects a deep spirit of optimism, a faith in ingenuity, and humor:

Not until I started to write (she recalls) did I find out how much I remembered, things I had never talked about with anyone because they were too painful.

This book is about my life, or rather part of my life, the part that took place in Holland during the Second World War. In this book I have gone back to those years, when I was a child, and Jewish and therefore undesirable, when I had to hide from the Germans.

I have not tried to write a historical book, although it may have some historical value. What I did try to write was a simple, human book, in which my sister and I suffered and complained and sometimes found fault with the Gentile family that took us in for a few years, in which the members of that family were not heroes but people, with strengths and weaknesses. (Preface)

This book is a good companion to Anne Frank. Both girls went into hiding in native Holland and lived in similar circumstances--in living quarters above occupied buildings. Johanna was separated from her parents and older sister. Anne was with her family and entering adolescence. Anne died in the gas chambers. Johanna survived.

Richter, Hans Peter. Friedrich. New York: Harper, Row and Winston, 1970. Junior high school, possibly senior high school.

Often noted as a classic in this type of literature, the book developed from an incident in the life of Hans Peter Richter, a German sociologist, who knew a Friedrich and saw his family attacked. The book concerns 2 boys, about the age of 10. It is narrated by the youthful Gentile friend of Friedrich who watches in horror the Nazi treatment of Friedrich and his parents. During the first pogrom, Friedrich's apartment is invaded, furniture destroyed and his parents severely beaten. As the war progresses, the young boy cannot find food. His parents are no longer with him. The book ends during a period of heavy bombing when none of his neighbors will let him into the bomb shelter. The knowledge is that the boy will die. It is a vivid portrayal of the turning of man against man, of neighbor against neighbor. This work has won several awards. It might be rejected in senior

high school because of the ages of the protagonists, but it should be read by older students.

Richter, Hans Peter. I Was There. Translated from the German by Edite Kroll. New York: Holt, Rinehart and Winston, 1972. Junior high school to senior high school.

I am reporting how I lived through that time and what I saw--no more. I was there. I was not merely an eyewitness. I believed--and I will never believe again. (Preface)

When Hitler came to power, children joined the Hitler youth movement. At first, they were only ages seven and eight, but they remained as they matured into their teens. The first-person narrator of this story, Hans Peter Richter, and his friends, Heinz and Gunther, all belonged to the Hitler youth movement. The narrator and Heinz were enthusiastic, but Gunther joined only because of pressure placed on him and his family.

Every German youth had a part in Hitler's Third Reich: soliciting money, collecting scrap iron, shouting frenzied "Heil Hitlers," and tormenting Jews. It is here that the incident about Friedrich occurs. Later, the youths are forced to take premilitary training and serve in the armed forces. Heinz, Gunther and the narrator share many of the same experiences, but each responds to life under Nazism in a different way. This account has special value because it was written by a child of that movement who is now a recognized sociologist, and his particular views of events are important.

Serrallier, Ian. Escape from Warsaw. Original title: The Silver Sword. New York: School Book Service, 1972. Grades seven through nine, possibly older.

This is a well-written account based on the actual experiences of three then four children who are able to survive wartime Warsaw. Three children, ages 13, 11 and 3 are separated from their parents and learn to live in bombed out cellars and holes dug in the ground. These children survive on their own wits and resourcefulness. The older sister becomes a mother to all the children and sets up a school for them. There is a protective older brother. There is the youngest child who grows and matures. The older two take in a seriously truant child who is orphaned and a hardened war refugee. Somehow they win his trust, and he, in turn, helps them survive with his wits in stealing. The miracle is that the family is reunited in a displaced persons camp. The importance of this work is the acknowledgment of the ability of children who become adults under stress and the knowledge that all events were true (including the happy ending). The value here is to contrast this account with accounts of children who remained with their families. In most instances, even under the harshest circumstances, children who remained with their parents retained their child-like qualities and were often critical of their parents.

Stolz, Mary. By the Highway Home. New York: Harper and Row, 1971. Noted for grades four to six, but could be read by junior high school and senior high school students.

A 13-year old girl and her family are slowly recovering from the death of her older brother, Beau, who died in Vietnam. This book, although often contrived and artificial, has current emphasis on ecology, conscientious objection and the economy. The father, a chemical engineer, is laid off his job and he examines his conscience and concludes that his work had aided in the war. The family relocates to Vermont and adopts a rural way of life. Although the story is not artistically developed, the characters are vividly portrayed and often appear realistic and identifiable. Catty, age 13, undergoes the painful adolescent period of being too skinny and too sensitive; and she must manage her relationship and feelings toward her older sister, Ginny, who is a beauty and a brain--but a brain without sensitivity for others. The younger brother, Lex, age 8, and the parents, in their early 40's, are well portrayed.

Trumbo, Dalton. Johnny Got His Gun. New Jersey: Lyle Stuart, 1970. Senior high school.

This book was written earlier and then republished. It has been controversial because of its explicit detail of the physical and mental destruction of a World War I battlefield survivor. A young soldier slowly awakens to

discover that he is sightless, that he cannot hear, that he has no limbs--that, in fact, he has only a gaping hole for a mouth. It is the story of a body maimed beyond human recognition by the war. His life is painfully reflected through flashbacks. Many readers reported they could not read the book continuously because of painful empathy. Some readers were unable to complete the work and others reported having nightmares.

Tunis, John R. His Enemy, His Friend. New York: Morrow, 1967. Junior high school through senior high school.

A young boy is attracted to a German soldier, a young athlete, who organizes games for the town boys to while away his time during his army's military occupation. But, this soldier, who appears so friendly and who is so helpful in sports, must confine the boy's father. Later the soldier and the boy meet after the war in competition on the athletic field. The story is skillful in showing the perversity of relationships forced by war and its aftermath. The factor of sports and its play on different scenes will appeal to many young readers.

Forman selected a similar title: His Enemy, His Brother, and this deals with a similar theme--a victim of war does not want to serve in the military and perpetuate the horror of which he was a victim. In Tunis' book, the protagonist does not wish to gain revenge, although he remembers his pain and suffering vividly.

Wahl, Jan. How the Children Stopped the Wars. New York: Farrar, Strauss and Giroux, 1969. Upper elementary through junior high school.

This story is based on an account of how a troop of children marched onto a battlefield to stop the war. It has value for coverage during the Crusades, and it reads as a fantasy so it will appeal to students who enjoy this type of literature.

A gentle shepherd boy has a vision and feels compelled to gather up a group of children--children who miss their fathers, uncles and brothers. Their mission is to find their loved ones. Uillame first notes the horrors of war in a vision. He is approached by a beggar who appears to both create the vision and who diminishes in size and then disappears. Uillame is asked why he does not do something about the war. It is then that he realizes he has almost forgotten his father. His mother is dead, and his father was taken away to war so long ago that he no longer seems real. Uillame interests other children in his vision. The children leave their weeping mothers, and he reluctantly leaves his sheep. But, he realizes there is something more important that he has to do. Uillame does not have clear directions, but the children follow him, and a few girls share with the leadership. The children are tested from time to time with severe hardships of hunger, cold and evil among

adults. At various times, the cloak of the beggar, sometimes resembling a soldier's cloak and sometimes appearing as a bird and then as a vision of two stars turning into flames, helps protect them. The adventure is maintained throughout the book. It is similar to Forman's Ring the Judas Bell (1965), which involves a shepherd boy leading a group of children from a prison camp. These children face similar hardships as they wander in the mountains. Forman's account is based on actual events. Such events do happen and some of those people who were the center of such events had visions or an unusual faith. In more recent times, Sophie Scholl (Ceremony of Innocence, 1970), appeared to be driven by an inner faith. It was rumored that she and those caught with her converted some Germans. Although there is no current known documentation, some German guards were executed after the Scholls.

Walsh, Jill Patton. Fireweed. New York: Farrar, Strauss and Giroux, 1969. Upper elementary through senior high school.

This is a gentle love story of two young people, Bill and Julie, who discover the power of love amid the ruins of war. Bill, age 15, and Julie are both to be deported from wartime London, but they persist in staying. They must constantly be on alert because all children their age were ordered evacuated. Bill, since

he is of a lower class, was assigned to the Welsh countryside from which he escaped. Julie, a girl from a wealthy family, was to go to Canada. The ship she was assigned to was torpedoed and sent back. The second ship was sunk and there were no survivors.

The plot concerns the resourcefulness and love of these two young people and ends with the conflict of their class differences. Bill sees his father once, but he restrains himself from going to greet him so that he (Bill) will not be discovered. Although the reader is caught up with the two young people, glimpses of the war are apparent. Bill's home is reduced to a pile of rubble. On one occasion, they realize they are in a house that contains a live bomb that is ready to explode. On another, they note an old woman rocking rhythmically in her chair and discover she is dead, but somehow the chair has been set in perpetual motion. Later, the two take in a young child and help care for him. Bill returns to their quarters to find it bombed, and at first, believes Julie is dead and has been taken away. Later, he discovers she is alive and reunited with her family. Their love affair ends when, after days of waiting, he is permitted to see her. Their meeting is stilted and monitored by her older brother. Bill leaves the hospital in disillusionment and despair. He joins the service and later reflects on their last meeting.

It is a Romeo and Juliet type of book (Bill and Julie). It is a tender young romance with much feeling and gentle touching and love transmitted through a glance, sharing and caring. There would be no parental objection to this book. It is certain to be a favorite with young girls.

Wojciechowska, Maia (Rodman). Till the Break of Day: Memories 1939-1942. New York: Harcourt, Brace Jovanovich, Inc., 1972. Upper elementary through junior high school.

This Newbery Award winning author indicates an unusual facet to her personality in her autobiographical account. She was a strong, imaginative child. The story reads more like fiction than autobiographical and has some scenes which are not clear, appearing as fantasy, but a strongly remembered fantasy. She displays strong adolescent anger with her parents and rivalry with her brother, both of which seem intensified by the war. She does not seem to understand the events and appears too wrapped up in her own preoccupations. She is very resentful of her mother. The book emphasizes adolescent rebellion, imagination and daring which are all heightened by the war itself. It is a good comparison to Anne Frank's revelations. It is also of value in this study as a comparison of the children who remained with their parents and those who had to cope on their own.

BIBLIOGRAPHY OF ADOLESCENT BOOKS

- Anne Frank: The diary of a young girl. New York: Pocket Books, 1958.
- Arnold, E. A kind of secret weapon. New York: Charles Scribner's Sons, 1969.
- Behn, H. The faraway lurs. New York: The World Publishing Company, 1963.
- Collier, J. L. & Collier, C. The bloody country. New York: Four Winds, 1976.
- Collier, J. L. & Collier, C. my brother Sam is dead. New York: Four Winds, 1974.
- De Jong, M. House of sixty fathers. New York: Harper and Row, 1956.
- Dunn, M. L. The man in the box. New York: Dell, 1975.
- Forbes, E. Johnny Tremain. New York: Houghton-Mifflin, 1943.
- Forman, J. Ceremony of innocence. New York: Hawthorn, 1970.
- Forman, J. Horses of anger. New York: Farrar, Strauss and Giroux, 1967.
- Forman, J. My enemy, my brother. New York: Hawthorn, 1969.

- Forman, J. Ring the judas bell. New York: Farrar, Strauss and Giroux, 1965.
- Gardner, J. L. Mary Jemison, Indian captive. New York: Scholastic, 1966. (Original title: Mary Jemison, Seneca captive.)
- Graham, G. Cross-fire. New York: Pantheon, 1972.
- Green, D. H. The lonely war of William Pinto. Boston: Little Brown and Company, 1968.
- Green, G. Holocaust. New York: Bantam, 1978.
- Greene, B. Summer of my German soldier. New York: Dial, 1973.
- Hautzig, E. The endless steppe. New York: Thomas Y. Crowell, 1968.
- Houston, J. & Houston, D. Farewell to Manzanar. New York: Houghton-Mifflin, 1973.
- Hunt, I. Across five Aprils. Chicago: Follett, 1964.
- Keith, H. Rifles for Watie. New York: Thomas Y. Crowell, 1957.
- Kerr, J. When Hitler stole pink rabbit. New York: Coward, McCann Geoghan, 1971.
- Krumgold, J. Henry three. New York: Antheneum, 1967.
- Leckie, R. The war nobody won: 1812. New York: G. P. Putnam, 1974.
- Lifton, B. J. Return to Hiroshima. Photographs by Ekoh Hosoe. New York: Antheneum, 1970.
- McSwigan, M. Snow treasure. New York: Dutton, 1942.

- Reiss, J. The upstairs room. New York: Thomas Y. Crowell, 1972.
- Richter, H. P. Friedrich. New York: Harper, Row and Winston, 1970.
- Richter, H. P. I was there. (Translated from the German by Edite Kroll.) New York: Holt, Rinehart and Winston, 1972.
- Serrallier, I. Escape from Warsaw. New York: School Book Service, 1972. (Original title: The silver sword.)
- Stolz, M. By the highway home. New York: Harper and Row, 1971.
- Trumbo, D. Johnny got his gun. New Jersey: Lyle Stuart, 1970.
- Tunis, J. R. His enemy, his friend. New York: Morrow, 1967.
- Wahl, J. How the children stopped the wars. New York: Farrar, Strauss and Giroux, 1969.
- Walsh, J. P. Fireweed. New York: Farrar, Strauss and Giroux, 1969.
- Wojciechowska, M. (Rodman). Till the break of day: Memories 1939-1942. New York: Harcourt, Brace Jovanovich, Inc., 1972.

REFERENCES

- Arbuthnot, M. H. Children and books (3rd ed.). Glenview, Illinois: Scott, Foresman and Company, 1964.
- Books in print, 1978-1979. New York: R. R. Bowker Company, 1978.
- Burton, H. The writing of historical novels. Children and literature: Views and reviews. Virginia Haviland (Ed.). Glenview, Illinois: Scott, Foresman and Company, 1973.
- Georgiou, C. Children and their literature. Englewood Cliffs, New Jersey: Prentice-Hall, 1960.
- Greenberg, B. & Fain, S. A study of the impact of the television show "Holocaust" on adolescent attitudes and knowledge. Paper presented at the annual meeting of the American Educational Research Association, San Francisco, California, April, 1979.
- Hennen, T. J. & Stanton, V. C. Let there be peace: An annotated bibliography of anti-war literature and realistic fiction about war. Language Arts, January, 1977, 54, 66-70.
- Horwitz, C. Dimensions in time, a critical view of historical fiction for children. Horn book reflections

on children's books and readings. E. W. Field (Ed.).
Boston: Horn Book Press, 1969.

Kimmel, E. A. Confronting the ovens: The holocaust and
juvenile literature. Horn Book Magazine, February,
1977, 53, 84-91.

Mersand, J. & Pawel, E. Teachers' study guide: Writings
of the Nazi holocaust: The image of the Jew in
literature. New York, New York: B'nai B'rith or
Archdiocese of New York, Superintendent of Schools,
1969.

A selected and annotated resource list of materials on the
holocaust. New York, New York: B'nai B'rith Anti-
Defamation League.

Sprague, R. Biography: The other face of the coin. Horn
book reflections on children's books and readings.
E. W. Field (Ed.). Boston: Horn Book Press, 1969.

Tolley, H. Jr. Children and war: Political socialization
to international conflict. New York: Teachers College
Press, 1973.

Walsh, J. P. History of fiction. Horn Book Magazine,
February, 1972, 48, 17-23.